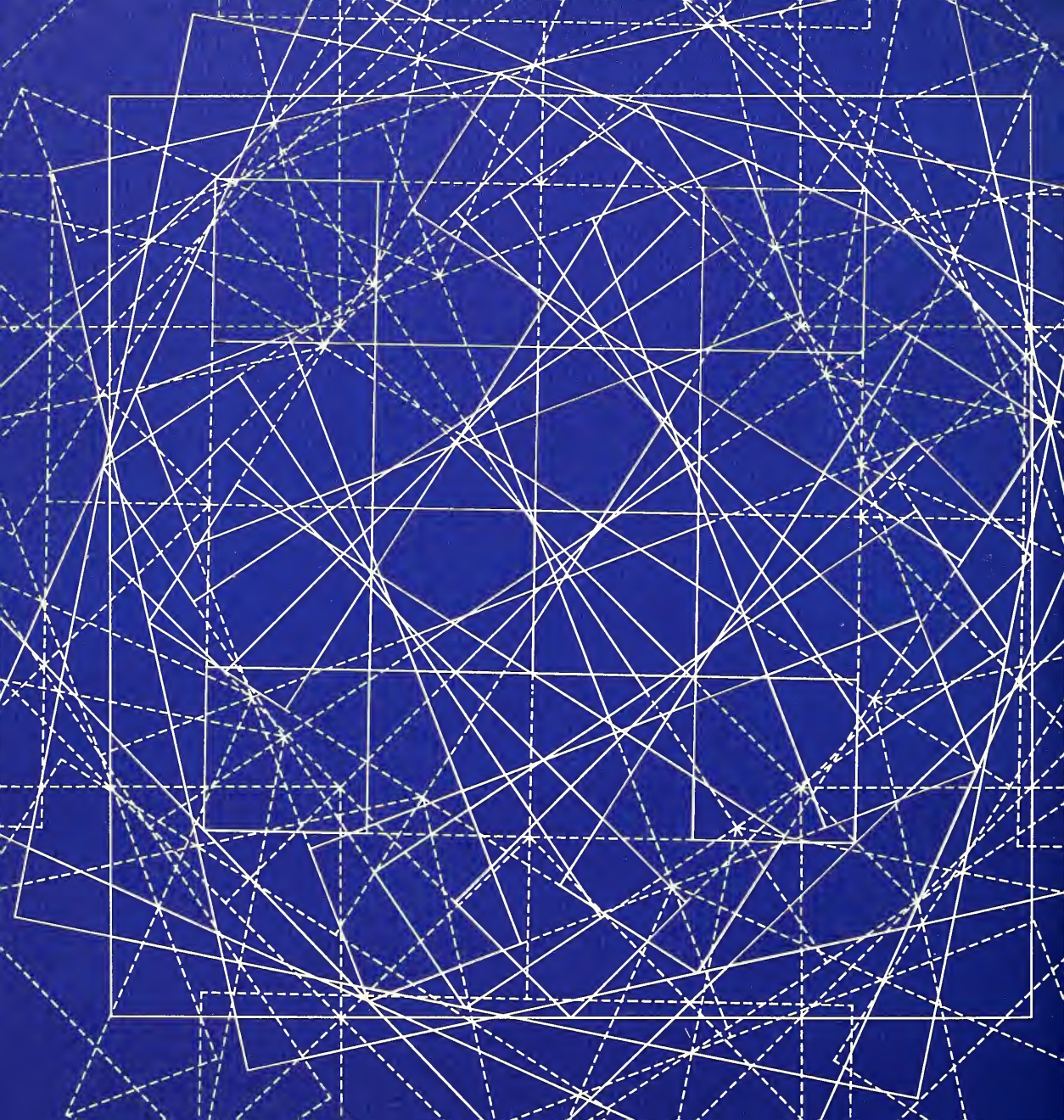
NEW PROSPECTS IN DESIGN EDUCATION

A symposium on the occasion of the inauguration of George D. Culler as the President of Philadelphia College of Art.



NEW PROSPECTS IN DESIGN EDUCATION

On May 2, 1966, a distinguished panel composed of sculptor Gurdon Woods, educator Rudolph Arnheim and graphic designer Herbert Pinzke participated in a symposium exploring "New Prospects in Design Education."

Attended by over 3,000 representatives from colleges and universities, learned societies, government and business, the symposium was convened on the occasion of the inauguration of George D. Culler as the first President of Philadelphia College of Art. The program was permeated with one fundamental concern: the preparation of designers and artists capable of dealing with the demands placed upon their talents in our changing and complex society.

Thomas B. McCabe, Jr., Chairman
Committee on Inauguration

Herbert Pinzke

Free-lance graphic designer whose major interest is in complete design programs where the scope of the problem involves graphics, display and product design. Pinzke has been actively involved in the International Design Conferences at Aspen, Colorado, since their inception in 1950; he has served as its president, vice-president, and was chairman of the highly acclaimed conference, "Man—Problem Solver," in 1961. In 1960 he was a panelist at the World Design Conference in Tokyo and, in 1965, he was president of the Art Directors Club of Chicago. A noted lecturer, his work has appeared in most major United States and international publications. He has also been responsible for the design and art direction of the 18-volume encyclopedic anthology, *Our Wonderful World*, a Grolier publication.

Some years ago an educator, one of the finest men I have ever known, wrote,

Designing is a complex and intricate task. It is the integration of technological, social, and economic requirements, biological necessities, and the psychological effects of material, shape, color, volume, and space: thinking in relationships. The designers must see the periphery, as well as the core, the immediate and the ultimate, at least in the biological sense. He must anchor his special job in the complex whole.

That educator was Moholy Nagy.

It is not my intention to review the historical significance of the Bauhaus movement and its impact on design education; however, evolving a more effective educational process so as to develop the producing, creative individual for the visual arts is quite a job, and Moholy's point is just as valid today as it was in 1947. The need continues to be development of the ability to "think in relationships." Although this process becomes more

complex every day because of the current information implosion, many design schools have recognized that these tasks must be undertaken if design is to have a hand in formulating the image and reality of the future.

In "Illusion and Reality," Christopher Caudwell states the problem in these terms:

"Science and art are the frontiers of phantasy.... Art is the science of feeling, science the art of knowing. We must know to be able to do, but we must feel to know what to do."

Both Moholy and Caudwell are asking for the development of the whole person, a growth in all areas that relate to problems of design and graphic communication, not in just one specialized area.

A review of curricula from many design schools reveals numerous attempts to develop the skills and resourcefulness for solving design problems coupled with studies in the humanities and physical sciences. Then, too, slight beginnings have been made in establishing on-the-job training programs. When you total the hours, however, it becomes clear that these programs require more hours than a student can reasonably be expected to fulfill in a normal four-year course. Therefore, it appears as if either the preparation for design tasks will continue to be inadequate or the period of preparation must be lengthened.

The premises which have brought design education to the moderately high levels of accomplishment we see today may no longer be sufficient for the needs of tomorrow's communication. To the extent that the classical approach to drawing and design enables the student to gain insight and skill in the historical development of the craft, it should certainly remain part of the program. But the impact of new methods, new materials, and new historical insights makes it imperative for us to continue to update our thinking and approaches to the problems of design education.

By examining these problems from the standpoint of society and its needs for design and graphic communication, can we establish criteria for judging the direction to be taken and the goals to be sought in order to develop designers and fill these needs? As we address ourselves to the question of "new prospects for design education," we are reiterating a need which becomes more and more urgent as the quantity of information and the speed of dissemination turns upward on a curve that no longer parallels man's ability to assimilate the output. The accelerated need for increased efficiency in the flow of information puts the visual designer right in the middle of the problem. He is challenged to increase understanding by simplifying and clarifying messages. There was a time when it was sufficient to be a highly skilled calligrapher; then, weeks or even years could be taken to letter a book and illuminate a manuscript. That leisurely pace is no longer a part of reality. Now the challenge continues to be one of reducing the noise and redundancy that frequently clutter the channels of communication, so that society can clearly understand and sort out those messages important to its growth and welfare.

Graphic design has come a long way as an art form, but without criteria for judging it as communication we may frequently honor what may be a creative experiment—even though the piece fails to communicate.

If we were to ask whether society could get along without designers, the answer might be yes; yet if we look carefully, we see that everyone is a designer (more or less). It is to be hoped, however, that the training of professional designers gives them the special insights and skills necessary to provide clearer, more sharply understandable images.

To some extent, society has the opportunity to express approval or disapproval of the graphic imagery presented to it, but its acceptance or rejection depends upon the general level of understanding and sophistication of the audience. It seems, then, that the job of the design school and the professional designer is not only to be concerned with the education of people working in the field, but also to try to raise the level of understanding and appreciation of good design in its consumer population.

More and more frequently there appear research articles that attempt to assess the visual literacy of the potential audience. These insights can be helpful, but it is important to remember that almost all such research is on material that is after the fact, and that research can in no way replace the creative intuition of the individual artist who brings his accumulated experiences and insights to the problem. The imagery he puts on paper is thus the culmination of his seeing eye and mind.

There is a crescendo of need for developing a theoretical base in the communication and graphic art, a need to establish minimum standards of skill and understanding. That a designer must be thoroughly familiar with the tools of his trade goes without saying. And, of course, he should also be familiar with the different methods of reproduction, particularly the newest. At the same time, he should have a solid grounding in the psychology and techniques of mass communication and their relation to all media.

A review of many recent professional design exhibitions discloses a great number of pieces which, even though considered good design, are really unclear when considered as communication. There can be many reasons for this, I am sure, but the root of the problem may be in our schools. Here we have the opportunity to establish clear understanding about such things as legibility of communication; this does not mean only legibility of words, but legibility of pictures, legibility of symbols, etc. We are all familiar with the many current experiments using all kinds of type: large wooden letters, small type. All these experiments help the student gain understanding of the variety of type faces that are available and the possible uses of painting with type.

However, one result of this experimentation seems to be that students carry it over into so-called solutions of communication problems; these solutions may look unique, but at the same time be very difficult to understand.

In book design, for instance, at least half of the volumes judged at the last Chicago Book Clinic Show had large initial letters in chapter openings. This kind of typography continues even though research has proved that such a disparity of size results in loss of legibility.

About a year and a half ago, *Art Direction* magazine had on its cover a quotation by Bill Golden to the effect that "the function of a designer was to be clearly understood." However, the cover designer used square stacked Gothic letters, tightly squeezed together which, when viewed under any but optimum circumstances, were very difficult to read. This example, I think, illustrates a basic problem of legibility that is frequently overlooked: a rectangle is one of the most ambiguous shapes in our environment and the use of all capital letters, especially square Gothic stacked capital letters, achieves the ultimate in illegibility. On the other hand, if you looked at the shape of your hand, you recognize it for what it is regardless of the level of illumination. Under similar circumstances, a rectangle will probably mean different things to different people. The rectangle is ambiguous; the silhouette shape of the hand is specific and,

therefore, functions more efficiently as a communication symbol. This idea carried over into the use of typefaces demonstrates, then, why the use of lower case or capitals and lower case achieves a higher degree of legibility than the use of all capital letters. The ascenders and descenders of lower case type provide more specific word shapes which enable the reader to grasp the meaning more quickly. Further study along these lines, introduced into the classroom, would enable students (who then become designers) to do a more efficient job on the problems they face. The heightened realization of the importance of the clarity of forms and symbols promotes a certain modesty in a designer which enables him to be willing to submerge his ego to the needs of the job. Designers who don't care whether a message can be read or not contribute to misunderstanding as much as biased writers.

A graphic designer's skill lies in his ability to communicate ideas and information effectively. To do this efficiently and purposefully he must think creatively as a problem solver, with an astute awareness of his society and with some ideals to give him direction.

To be a graphic designer in today's world involves more than competence in the traditional handskills. The designer must develop a broad range of sensitivity and understanding in order to utilize contemporary means to accomplish his task.

He must be a problem solver, not a problem maker. Since the graphic designer frequently becomes involved in the very core of the communication problem, his contribution may be great or small depending upon his grasp of the whole situation, not just part, and the situation in its relationships. For the essence of the designer's unique contribution is his "thinking in relationships," his grasp of the verbal and graphic nature of the message in its

totality—the *gestalt* of the problem.

Frequently, design education focuses upon making examples for exhibitions or for contests. In itself, I suppose, this would not be bad; but when you realize the amount of time expended on the preparation of the pieces, time which cannot be spent on developing problem-solving attitudes, then the sacrifice of mind growth for surface appearances becomes apparent. I am sure we agree that the designer needs to develop the technical skills that will aid him in his creative image-making, but there are only so many hours in a day. A student is a human being whose day is no longer than yours and mine. So the problem is: what do we do with these hours that are devoted (and many times are just that) to the learning and the growing that this world needs so much? To the extent that graphic design education provides opportunities for enlarging the student's outlook and insight, to that extent will he be equipped to tackle message problems and convert them into effective and constructive communications.

There are four important factors of good design: (1) knowledge of the service or product, (2) the technical skill and knowledge of craft and production methods, (3) an awareness of the product's relationship to society, and (4) enthusiasm for the product, for the purpose of one's work. Of these factors, enthusiasm is extremely important, for without enthusiasm for the task the results will be flat and lifeless; with enthusiasm, the joyous exuberance of solving problems in a meaningful way will show through the design.

A group of students recently presented me with a list of those items they thought should be the components of a graphic arts education. In the process of compiling this list, they realized that its sheer length would necessitate the development of a six-year course. The following are excerpts from the list.

1) There should be a study of the history of picture making (composition) from the very early periods (Egyptian, for instance) to the present time.
2) Historic graphics such as calligraphy, typography, lithography, photography and layout should be studied and practiced.
3) Current attitudes and approaches should be discussed and compared with older methods.
4) Early stress should be placed on painting and drawing from life.
5) Academic curricula should include courses in communication techniques, computer technology, art history, history, sociology, psychology, logic (philosophy), marketing, basic physical sciences, mathematics.
6) Projects should incite awareness of the effects and possibilities of basic design elements such as color, theory, shape, line, texture and pattern.
The students would like sharp critiques to be given on the completion of each project.
7) Three-dimensional design should be considered, both theoretically and practically, and should deal with abstract subjects as well as packaging and exhibition.
8) Periods of on-the-job training would be a big help, along with attendance at conferences dealing with design and related subjects.
The students concluded by indicating that hopefully, through such a course of study, students would acquire a way of working and develop problem-solving attitudes. Program and curriculum suggestions like this one, coming from students, indicate their deep awareness of the training and education necessary to fulfill their responsibilities as designers in the world of tomorrow.
The act of painting and drawing, the creative doing of something to a blank sheet of paper, forces one to develop attitudes of problem solving and resourcefulness that will prove helpful no matter what areas of endeavor are undertaken.
As important as other areas of training and investigation may be, helping students to open their eyes and really see the world around them is as important as any other contribution that a school can make.
The problems of education are not met better by the large, densely populated institutions. Depersonalized lectures and rote experiments do not contribute to the great need for creative resourcefulness in solving the new problems of tomorrow. Just teaching the solutions to today's problems will not necessarily provide the source for answers to a totally different set of needs that will arise tomorrow.
It may be that in the next few years the programs of design education will mature and provide the basis for establishing professional standards equivalent to those of the medical, legal and architectural professions. This subject of professional standards is currently under discussion in the National Society of Art Directors, as well as in many local chapters. At both the national and local levels we are beginning dialogue between the professional groups and the design schools. Through these discussions we hope to establish closer cooperations by utilizing the skills and knowledge of the professional in the classroom and by augmenting the school's facilities with workshop situations for individual students.
We also hope to gain insight into the development of curricula, especially ones that balance the humanities, problem-solving attitudes and skill development.
The development of the verbal society as we know it has been linear in character. A thought follows upon a thought, word follows word; and, in order to grasp the meaning of something, it is necessary to read the words one by one. Recently I read

that the eye is capable of discerning a hundred million bits of information simultaneously. I suspect that it may be an even greater number than that, for, as we look around, we realize just how much information we do gather through our eyes. The totality of our environment can be grasped in a glance, if we have both focal and peripheral vision. Nevertheless, the awareness of the total image and the simultaneity of that awareness brings to mind Marshall McLuhan's view that we have now moved into the electric age and out of the linear method begun by Gutenberg. He feels that the simultaneity of information generation, reception, and response requires an awareness and concern today that was not so urgent just a few years ago. He adds, that we are caught up in a transition that may influence the course of events at least as much as the invention of movable type. The electric implosion compels commitment and participation quite regardless of any point of view. Here, then, we see an even greater increase in the responsibility that the designer acquires as a symbol and image maker in our society.

In all this discussion, the dangers of overspecialization should be carefully considered. Historically, it seems that the group or individual that is too highly specialized lacks resourcefulness for adapting to new and unusual demands from his environment. The non-specialist, the "thinker in relationships," thus seems better equipped to solve the problems as yet unknown.

Although this viewpoint may seem as if we are reaching for the moon, it was Robert Browning who said, "Ah, but a man's reach should exceed his grasp. Or what's a heaven for?"

Rudolf Arnheim

Professor of psychology at Sarah Lawrence and the New School for Social Research, Arnheim received his Ph.D. from the University of Berlin in 1928, and was associate editor of publications for the International Institute of Educational Films, of the League of Nations, in Rome from 1933 until 1938. In 1959-60 he taught as a Fulbright scholar at the Ochanomizu University in Tokyo. In the fall of 1964 and in 1966, he was guest professor at the Carpenter Center for the Visual Arts, Harvard University. In 1965-66, he served as president of the Division on Psychology and the Arts of the American Psychological Association. He is the author of *Art and Visual Perception*, a major treatise on the psychology of the creative eye; *Film as Art*; and *Picasso's Guernica—The Genesis of a Painting*. His most recent book is a collection of his essays, *Toward a Psychology of Art*.

The inauguration of a new president brings to an institution a moment of promise and trepidation: promise because of the opening of a new perspective, the benefit of the innocent eye, the challenge to outdated traditions; and trepidation on the part of the oldtimers who wonder whether the particular orientation which distinguishes their institution from any other will survive the changing of horses in midstream (and, of course, every institution is always in midstream).

Many practical considerations are stirred up and exchanged at such a crucial occasion, questions on how the curriculum should be organized, what subjects should be taught by what methods and for what professional purposes; but these practical considerations must rely on a concern with underlying principles. Before we can ask what demands should and will be made on the artist and the designer in the marketplace of economic give-and-take, we must know something about their

task in the civilization we are trying to cultivate. An outside speaker, by necessity ignorant of the more practical and technical problems, might then address himself to these fundamentals.

The first thing that happens when you examine the business of the arts from the outside is that you are puzzled by the well-entrenched distinction between the people who are said to make useless things and the people who make useful ones, that is, the difference between the so-called fine and the not-so-fine arts. And, it occurs to you that this distinction is pernicious because it distorts the view of the various artistic trades under one roof. Painters and sculptors, when artificially isolated from designers and architects, tend to forget that their occupation is every bit as practical as that of making automobiles or homes or umbrellas. Whether they are distressed by this conviction or aristocratically proud of it, it tends to weaken the very impulse and disorientate the basic direction on which all of their work depends. The practitioner of the so-called applied arts, in turn, reacts to his isolation from painters and sculptors by insisting either that the shapes he invents are determined entirely by their physical function (and it is astonishing to see how long it takes the old functionalist chestnut to crumble) or that the appearance of the practical objects must be "styled," that is, streamlined, smoothed or even decorated and prettified in order to make them look appetizing and elegant—the very thing any painter or sculptor learns to avoid in his compositions as the trap of the devil.

These distortions through isolation come about when both parties fail to realize that they are neglecting what they consider the other fellow's job, whereas actually their work amounts to one task only which they all face together.

What is this common task? It consists, I believe, in

reflecting, interpreting and reinforcing the style of our life as it appears in everything we see around us: in public and private buildings; in the furnishings of homes, offices, schools; in the shapes of cars, airplanes, machines and other tools; in the dress of men and women; in the design of books, magazines and newspapers; in paintings and sculpture. This style of life is determined by questions that, most of the time, are not asked explicitly, but they tacitly underlie everything we do. Here are some of them: Do we perceive our existence as meaningful or meaningless? Do we believe that this existence rests on a basic order, or is disorder a desirable condition for getting things done? Do we consider nature a life-giving force that acts through man in everything he produces, or is nature something we have unfortunately lost or fortunately overcome? Do we rejoice in what is alike or cherish the unique and different? Do we prefer conspicuous consumption or frugality? Do we consider some things sacred and others profane? Do we think of spiritual things as immaterial and of material things as devoid of spirit, or do we hold that every practical act is inevitably imbued with a deeper meaning?

If the answers to such questions are reflected in the visible appearance of all the things we make and do, then every person entrusted with the creation of things has his or her share in the one great task of rendering our way of life visible, and testing and strengthening it through this visibility. This is the eminently practical and useful task no painter or sculptor can evade, and it is the great non-utilitarian task from which no designer or architect can extricate himself.

If we permit a city street to be a conglomeration of shapes without a common denominator, we are saying that order is not necessary to life, and we are preventing our children from experiencing order.

If in our paintings or on the fabrics for women's

dresses we trace the patterns with a straight edge rather than through the muscular impulses of our hands and arms, we are making a pronouncement against the spontaneity of nature and for man-made geometry. This sort of declaration is inevitable; it occurs every time a shape is made.

It therefore follows that everyone responsible for inventing shapes must be an educated person; by this I mean no more and no less than that he must be aware of the resources placed at his disposal by the ingenuity of the many known civilizations and he must be alert to the manifestations of his own time. The inexhaustible treasury of events, stories and ideas transmitted to us by history, mythology, and literature, the storehouse of images assembled by the arts of all ages, the suggestive happenings reported on the front and back pages of the newspapers, the visions evoked by scientific discoveries and speculations—all these must fuse with the more immediate and private experiences of the artist in order to produce the mental substance to be metabolized into a piece of sculpture or a building or the design of a decent postage stamp. Nothing is more distressing to observe than a talented eye coupled with the blank mind of a playboy or a television addict.

The formal education of artists and craftsmen has often been unacademic. Paul Cézanne, in whose landscapes and portraits the world view of this period reverberates most sensitively, was a provincial petit bourgeois of little intellectual training. On one occasion he said to Ambroise Vollard, "I am not familiar with the practicalities of life: I rely on my sister, who relies on her confessor, who is a Jesuit—and those men really have brains!—and he relies on Rome." Yet, without the articulateness manifest in his letters, Cézanne could not have painted the pictures he did. Where would Picasso be without ancient mythology? Le Corbusier's architectural fantasies are inseparable from what he thought about biology, music, mathematics, economics. When Robert Motherwell dedicated his abstract shapes to the Spanish Republic, something from the outside must have penetrated the walls of his studio and probably his mind; and when Robert Rauschenberg illustrated the *Divine Comedy*, he must have read it (as distinguished from an artist whose imagination stops at the lunchcounter or the screen face of Marilyn Monroe).

Recently, the British sculptor, Henry Moore, designed a twelve-foot-high bronze sculpture to be placed on the site of the world's first nuclear reaction at the University of Chicago. The artist describes his work as follows:

The upper part is very much connected with the mushroom cloud of an atomic explosion, but also it has the shape and eye sockets of a skull. The lower half of the sculpture is architectural, and of the arched cavities and domed interior I had reminiscences, in my mind, of the inside of a church or cathedral. The whole sculpture was meant to have a kind of contained power and force.

We notice that Moore derived from the theme of the commission a form pattern appropriate to his own style: a mushroom cloud is easily conceived as a Moorish kind of object. He introduced allusions to the atom bomb, to death and to religion, and it may seem at first as though he had selected, for these references, the most obvious symbols available to him even without much knowledge or thought. Yet, this is probably not so. The symbols which he uses are near at hand, but only because they are fundamental, and the particular way in which they seem to be represented and related to each other points to more than a sure taste and good craftsmanship. Viewed as a whole, the design indicates that the artist has penetrated the nature of the

various aspects called up by the theme and the mutual implications of these aspects; and such penetration can derive only from the wisdom of a man who has been quite consciously affected and fashioned by the times in which he lives. This is what I would call the work of an educated man. Sir Joshua Reynolds, in one of his annual presidential addresses at the Royal Academy, said that "every seminary of learning must be said to be surrounded with an atmosphere of floating knowledge, where every mind may imbibe somewhat congenial to its own original conceptions." And, indeed, without this pervasive atmosphere of intelligence, no art school can hope to succeed in its professional and technical objectives. But this intelligence should be supplemented more formally through instruction in the humanities, which should be treated as an essential aspect of training rather than a half-hearted concession to the curriculum. And here it is perhaps useful to remark on the cherished notion that artists have always rebelled against formal instruction of any kind and, therefore, are better off without it. The observation is largely correct, but the inference seems to me to be based on a mistaken notion of education and learning. It should be obvious that rebellion is of the essence of all learning—in the relation between parent and child, teacher and student, master and apprentice. This must be so because all learning consists paradoxically in the transmission of what *is* for the creation of what *will be*. No productive learning, therefore, takes place without the clash between what is and what will be; hence, it blends love and hatred, gratitude and resentment, guidance and coercion. Sweetness and harmony prevail only when the teacher transmits nothing of great impact to the students or when the student has little power of response. The fact that an artist learned despite his teachers and that a son grew up despite his father means, most of the time, that the young man learned what he could not have learned without the older. It proves rather than disproves the value of education. I began by asserting that the great task of shaping the visible forms of life is indivisible and that the distinction between pure and impure art is artificial and pernicious. I will conclude by pointing out that the advent of so-called abstract art half a century ago has given us an opportunity to remedy the split, although this opportunity is only beginning to be used. When the visual arts moved towards relinquishing the duty of depicting objects in an illusory space, they produced instead works intended as objects in their own right rather than images of something else. This redefinition of art did not eliminate the difference between objects made exclusively for what they express and objects dedicated primarily to some physical function, but it surely served to emphasize the basic kinship of all shapes. Nowadays, we notice sculptors constructing things that look like instruments or tools dedicated to some practical purpose, made of the same materials as technical hardware. On the other hand, the gadgets of industry and science remind us now of works of art, thereby alerting us to the fundamental truth that even they carry visual expression and are, therefore, as Hamlet said of actors, the abstracts and brief chronicles of the time. This community of all art work is now beginning to be stressed in foundation courses which introduce the student of fine art as well as the young designer or architect to his particular trade by a common exploration of shapes—shapes which no more resemble traditional painting or sculpture than they do automobiles or office furniture. It is a community of purpose and procedure which, I should think, will reassure the artist and give pause to the designer.

Gurdon Woods

Sculptor, educator and administrator, Woods studied at the Copley Society, 1933-35; the Art Students League of New York, 1935-39; and the Brooklyn Museum School of New York, 1945-46. He moved to San Francisco in 1949. In 1954, he was appointed sculptor member of the San Francisco Art Commission and, in 1955, executive director of the San Francisco Art Institute, a position which he retained until 1965. He has retired from teaching and administrative work at the Institute to devote more time to sculpture. His work has won numerous awards, including the San Francisco Art Festival Purchase Prize in 1950 and 1961, and has been exhibited widely on the West Coast.

For centuries men have been devising religions and theories, most of which would establish human superiority over all other forms of life and provide man with a universe which revolved around himself. He has created many deities who, in turn, have created a variety of worlds and often have expressed their belief that, of all their creations, man was the supreme achievement.

For the Hebrew and Christian faiths, Genesis (1:26) says, "And God said, let us make man in our image, after our likeness and let him have dominion over the fish of the sea, and the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth on the earth."

Among the theories has been the idea that man's superiority was proven by his being the only tool maker. But we know that there are other animals that make tools.

His inventiveness as demonstrated by the achievement of assembly lines, stock exchanges, and all sorts of automatic "on" and "off" machines has been cited as proof of superiority but essentially this inventiveness seems to be only a capacity to satisfy, on a more complicated level, the hunting

instinct and/or that of self-preservation which he shares with the other animals.

One of the most widely proposed arguments has been that man is the only rational animal. But just a few weeks ago, an anthropologist whose name is lost to me, was reported to have stated that man's brain was still in a state of evolution and might develop to a level where it could control his basic drives in time to prevent him from destroying himself through his facility to complicate his life beyond his capacity to endure it; by polluting his air, poisoning his lakes, rivers and oceans, and making gadgets out of atoms and bacteria. This was a new thought only to the extent that he allowed the possibility that the necessary evolution might take place in time. The doubt that he cast on our rationality has been heard before.

There have been other men like him whose concern for knowledge and truth has caused them to question everything and anything and has led them to conclusions that threatened the structures supporting the superiority idea. They have been harassed, tortured and killed, and in recent years there has been particular concern about the scientists and artists for whom doubt of everything, including their own conclusions, is a necessary condition of being. There are those among us who are still out to get Darwin.

So there are some men who threaten the structure, others who go frantically about repairing or rebuilding it, and the majority who take it for granted and act accordingly—wantonly killing the fish of the sea, the fowl of the air, and as many creeping things as possible, even vegetation and everything else that moves without regard for morality or the long range consequences.

I don't think it matters whether we belong to a superior category of beast or not, but I think it might matter for us to understand the nature of man and

what his distinctive characteristics may be. I have a feeling that if more people approached the subject from this viewpoint, a better relationship might be established between ourselves and the other forms of life and the various forces that compose our world.

It follows then, that the distinctions between man and animal that are of significance here, whether or not they are the only ones, are the capacity of some to create and others to perceive human expression in works of art. Some create through words, sounds or visual means expressions of emotion, of spirit—presences that have a life of their own. Others have the capacity to perceive the profound and complicated wisdom which is communicated. There are enough men and women who have developed these abilities to a high degree to justify our considering them attributes of man. There are not nearly enough for us to be able to say that man, as such, is enjoying his capacities fully, living on a truly human level.

This is not the introduction for a proposal of art as a cure-all for human ills and mismanagement. But it's something we haven't tried and it might help. From what I read in the newspaper this morning, we need all the help we can get.

Since the paleolithic cave paintings, our resources have been accumulating. Expressions of fundamental truths about ourselves and our environment are repeated over and over again in different forms, different media, and different ages. Approximately 20,000 years of accumulated experience and understanding—from the caves to the one-man exhibitions that opened yesterday, last night's concert and today's publishing list, unique insights, intellectual and emotional—a storehouse of the most richly human, largely ignored in favor of other interests symbolized by stock exchanges and refrigerators.

This wealth stands as a challenge to education generally—fifteen thousand years of it is entirely in visual media, and so it stands as a particular challenge to the art college and art department. All this has been an attempt to demonstrate that art may be essential to humanity, may have a function that would benefit humanity, and that our recognition of it could be equal in urgency to landing on the moon or success in any of our other major projects. Whatever the prospects are for art education, I hope they will include taking the subject quite seriously and accepting the challenge of maintaining the flow of truly creative artists and increasing the number of creative viewers.

Perhaps the best way to approach the challenge is by close examination of the present situation to discover and analyze its problems.

The first of these for many of the independent institutions will be the struggle for survival in the face of too general apathy towards the subject and lack of understanding of the unique contribution which can be made by the relatively small and independent. The latter is not well understood by some of the institutions themselves, and it would be well if they made a serious study of their proper role in art education. Some appear to have fallen to a state that, at best, can be described as second or third rate art departments and the justification for their survival is questionable. The larger institutions are faced with limitations which are crucial to art education in America and which, if not compensated for by the independent professional schools, will seriously affect, negatively, the quality achieved by the United States since World War II. It is important that these difficulties be recognized and not permitted to grow in the professional schools.

There must be the search for a balance between a structure sufficiently organized and regulated to

support the essential functions of an institution and, at the same time, free enough to allow room for self-doubt, curiosity, willingness to experiment, even a good degree of confusion, in order to produce and sustain an environment which stimulates and permits the development of art students.
Institutional organization and efficiency are the natural enemies of art; but prerequisites to survival. Money must be found for the maintenance of first-rate faculties, administrations, scholarships and fellowships for qualified students, as well as for building, equipping and maintaining more than adequate plants.
There is danger in the pursuit of the dollar from the apparent ability of the applied arts to attract money more readily. This can lead to over-development of that part of the program. The disciplines of these curricula need to be different and in some areas antithetical to those of the painters, sculptors and printmakers who can be over-exposed to infection by functionalism and the desire to please—essential to the applied arts, fatal to the fine.
The danger can be increased by the desire of the administration to please trustees and the community by showing tasteful painting and sculpture in order to raise more dollars. The damage to the essential values of art can be great, but there is no question but that a too purist attitude can lead to the community response of "you're too far out."—the development officer resigns and the resulting poverty reduces the educational offering for all.
Over-emphasis on the fine arts program, on the other hand, can have, in addition to creating the above reaction, a destructive impact on the design students, causing confusion regarding the proper definitions of words like discipline, function, and success for each area of activity and result in graduates unequipped to compete in the applied arts fields.

Another area for study is our ideas concerning the essential nature and function of art and the tendency to accept the responses of the Establishment, of which the school is a part, as the criteria of the value of the educational job being done.
This is difficult. There are so many questions to be taken into account and some of the most important ones can't be answered with any objectivity at all. Is there any significance in the fact that when the 57th street galleries moved, they went to Madison Avenue? What, if any, is the impact on art criticism of the fact that many thousands of words must be written each month to fill the magazines which are largely supported by gallery advertising[?] What is the impact of this criticism on the museum director and/or curator whose position is dependent to what degree on reviews of his exhibitions and policies? To what extent is the organization of an exhibition and its treatment by the critics influenced by the possible fear that one will be forever condemned if he is found guilty of denying the Van Gogh of the latter half of the twentieth century? Are the number of graduates receiving Guggenheim and Fulbright Fellowships or the number appearing in Whitney Museum Young America exhibitions the proof of an educational offering? And finally, what is the impact of all this on the community to whom all must go eventually for support?
Whatever answers one may find to these questions, it would seem that, in our time at least, each individual and institution is largely thrown back on himself, or itself, for the making of their own criteria if their pursuit is anything more than the most crass objectives. Perhaps it has always been so, but now the magnitude of production, exhibition, and verbalization makes it more confusing and difficult.
In any event, the school must find ways to help

itself and the student to develop the tools and stamina to be their own critics and to be very critical indeed of other critics before allowing themselves to be influenced by criticism. The student, especially, must be able to see for himself, think for himself, and learn to steal only those ideas from the galleries that are truly valid for him—which he can assimilate to his own expression. He must be taught techniques as a means to expression but be inhibited from allowing them to overshadow expression. And he must be able to recognize the merely facile, fashionable, and pretty in his own work.

The development of a larger, more perceptive, more demanding audience requires recognition by both the art college and the university of the fact that only a small percentage of the art majors graduated every year will continue in their field as a way of life. Some will teach, but many more are being graduated each year than the number of teaching positions can provide for, or are likely to be able to provide for in the future. A closer relationship between the studio courses and the humanities should be discovered, so that in whatever field the graduate's contribution is made, he will make it as an educated person.

The university should recognize that usually the larger percentage of the students in any art class are electives from other majors and provide them with courses tailored to their needs. Needs which require quite different treatment than those of art majors who intend full lifetime involvement.

There should be a strong movement to eliminate the arbitrary distinction between the Fine Arts and the Humanities. They are essentially one and the same, and should be treated that way.

This concept could be included in a more vigorous effort than has been undertaken in the past to solve the problems created by the increasing demands

of specialization in the professions which have forced the humanities into secondary positions in so many curricula. The more highly specialized and complicated our professions become the more important it is that their practitioners understand their human heritage. Hopefully, too, better methods could be found that in the process of teaching students their *humanness*, they would develop means and enthusiasm to continue their growth through incorporating the arts into their view of the world, their daily activities and professional decisions.

Contrary to what some of you may be thinking by now, I'm still not proposing art as a cure-all. I do believe, however, that many of the disciplines and moralities involved in the creation of a work of art have direct relevance to our interpretation of events and our decisions regarding them in all areas of our lives, and that the level of literacy necessary to "read" visual statements of past and present would be helpful, if not essential.

There is really no certain way to prophesy where the visual arts emphasis will be in the future, although the continuation of the present eclecticism is probably a safe guess. The establishment doesn't move until the artist moves and the artist of 1980 hasn't moved yet. Also, it seems to me to be an error to devote much consideration to what will happen. Any conclusion would lend pressure to curriculm adjustment to better prepare the student, leading to a superficial, limited activity. Rather we should worry more about preparing him for whatever will come about during the balance of his life, a future which we can't foretell and which most of us won't experience. Help him to discover the common denominators in art history and human history and to develop the attitudes essential for continued growth as a human being in the face of any and all events and influences.

I'm a member of the club that feels that art education is being threatened by its success and that the only effective method of avoiding a gloomy prospect is through profound re-evaluation and redefining of purpose and method. The "Report of the Select Committee on Education" at the University of California, Berkely, states, "The more a given discipline flourishes, the more likely that it will contribute to the obsolescence of its academic procedures."

This paper has proposed a number of formidable questions for study. I think them all germaine and in the course of discussing them, many others will be raised—admissions policy, grading, etc. Their resolution will not be easy, but it may not be as difficult now as it would have been ten years ago. Recent events at Berkeley and on other campuses across the country suggest the possibility of a generation quite different from the one that was viewed with alarm by Fortune in 1954.

Then the graduate wanted to accept our ready-made system of materialistic values; now there is more concern for moral and ethical values. Then they wanted to accept our assumptions generally; now they would think independently and question us. Then they would avoid any move that might rock the boat; now they would take risks to find satisfactory answers.

Further, those that read the "Report of the Select Committee on Education" will realize that in spite of the errors committed by some of the students and the misunderstandings that resulted from superficial observation of the various events and pronouncements, there was a very healthy and important attitude there and a group of faculty who could listen and understand. To quote from the report again: "We consciously transmit a method, a skill, a stance towards problems, and in an age of rapidly changing knowledge, the method, the skill and the stance may well outweigh the information in value to the student." Unfortunately this was said in reference to the good teacher only. It should have included administrators.

The events that prompted creation of the Committee will probably be good for education at Berkeley and it may or may not be good for American education everywhere. That will depend on the degree to which educators in Berkeley and elsewhere are prepared to receive the message.

Art schools have been fortunate in the past in receiving more than the usual percentage of thoughtful, questioning and independent individuals. Often they are more mature and of necessity, willing to take risks for what they believe. That's what art is about to a great degree. Such students, if given the opportunity, can help faculty and administrations solve the problems.

In conclusion: I firmly believe that if there are prospects for art education, they will be found in schools which are concerned with these matters. Wherever there are administrators, faculties and students discussing and questioning, together and separately, the kinds of difficulties suggested here and with the attitudes suggested here, there will be a lively atmosphere. It doesn't matter really how many questions are answered or whether the answers survive more than a week. The process is the vital force and it leads inevitably to an environment where art can happen.

About the College

Philadelphia College of Art is one of the oldest art colleges in America. It was founded, with the Philadelphia Museum of Art, in response to the renewed interest in art and art education which the Philadelphia Centennial Exhibition of 1876 had awakened.

From its inception, the College has been a pioneer in the field of industrial art. Since that time the educational program has been expanded to train artists in other fields. The BFA degree is awarded to professional majors in Graphic Design, Illustration, Dimensional and Interior Design, Art Education, Fabric Design, Fine Arts and Photography. The BS degree is awarded in Industrial Design.

The College believes that the artist or designer must have a broad understanding of the world he interprets and that understanding can be gained through an examination of the inter-relatedness of the disciplines. Each student, therefore, while concentrating on studio work in his area of specialty, also spends time studying many facets of the fine, applied, and liberal arts.

A faculty of over 150 artists, designers, and educators teaches a student body which includes 920 candidates for the BFA and BS degrees and 655 students pursuing Certificate and Associate degree programs in the Evening Division. The College is managed by a Board of Trustees composed of leaders in business, industry, education and the arts. A charter member of the National Association of Schools of Art, the College is accredited by the Middle States Association of Colleges and Secondary Schools and is authorized by the Department of Public Instruction of the Commonwealth of Pennsylvania to issue teaching certificates. The College has trained approximately 10,000 artists, designers and art teachers. (Its living alumni number more than 6,000 and many have won recognition in all branches of the arts.) Independent from the Museum corporation since 1964, the College is currently engaged in accelerating its development program. Early in 1964, famed Philadelphia architect Louis Kahn was commissioned to design a new campus, to be constructed on the present site and the adjoining city block during a ten year period. Kahn's plans, unveiled in the spring of 1966, reveal an exciting new complex which incorporates the present Haviland-Furness facilities with several educational buildings, a library, a student center, an exhibition gallery, dormitories and a performing arts theater.

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Office of Development and Public Relations
Philadelphia College of Art
Broad and Pine Streets, Philadelphia 19102.